SAPPHIRE AND STEEL

Series Three

Produced and directed by
SHAUN O'RIORDAN

FROM ITC ENTERTAINMENT
AN ACC COMPANY

"SAPPHIRE AND STEEL"

(Series Three)

INDEX

		Page No.
SYNOPSIS		1
EPISODE 1.	(VTR/5609/80)	5
EPISODE 2.	(VTR/5610/80)	7
EPISODE 3.	(VTR/5611/80)	9
EPISODE 4.	(VTR/5612/80)	11
EPISODE 5.	(VTR/5613/80)	12
EPISODE 6.	(VTR/5614/80)	13

ITC ENTERTAINMENT PRESENTS:-

"SAPPHIRE AND STEEL"

(Series Three)

The time-warped Sapphire and Steel, starring David McCallum and Joanna Lumley, continue their eerie, spine-tingling, suspense-laden adventures in the third story in the "SAPPHIRE AND STEEL" series, this time with an entirely different setting to those of the previous investigations by the two agents from another dimension whose task is summed up in their own explanation: "Our job is to safeguard Time.......the structure of Time.......the Past, the Present, the Future".

In the first two stories, Time was attempting to break through from the Past into the Present. In the new series, Time is trying to break through from the Future. Instead of the chilling atmosphere of a remote old farmhouse and then a lonely, disused railway station, as in the previous stories, the action takes place in a very modern block of high-rise flats.

Above the flats: a penthouse. But it is completely invisible, a capsule containing a duplicate of the flat below it. The occupants are a young couple and their baby. They have been transmitted into the Present from the Future - in fact, fifteen hundred years ahead - on an experimental project to study 20th. century existence.

Strange things are happening to them. They have lost contact with those who have sent them. All Sapphire and Steel know is that they have been sent to help them, whoever they are. They learn more when they are joined by another representative from their mysterious agency. He is known as Silver and is able to tell them that the invisible penthouse is not the only one to return from the Future. There are two others, and their presence puts the whole planet in danger. He also knows that some unknown force is doing its best to cause havoc with the main capsule.

Sapphire and Steel therefore find themselves in the midst of an even more weird adventure than they have experienced before. One strange event follows another in the mind-stretching story by the series' creator P.J. Hammond, produced and directed by Shaun O'Riordan.

The newcomers to the series are played by David Gant and Catherine Hall, as the couple who have returned to the Present; and Silver is portrayed by David Collings.

Playing such a role as Silver is not quite so new for David Collings as his down-to-earth personality might suggest. Quite a number of sci-fi roles have come his way, such as that of a man with superhuman powers in an episode of the "U.F.O." series and roles in such productions as "Out of the Unknown".

Silver is a tough character, and the strong-featured David Collings plays tough characters superbly well. In fact, his first-ever television role was as the young murderer in "Crime and Punishment," an introduction to TV through his appearing in the theatre with John Slater.

David, son of a Sussex greengrocer, has had a varied life. Though keen on amateur theatricals, he didn't think of taking up an acting career until he was spotted in a local show and auditioned for the Liverpool Repertory Company, which was where he made his professional debut and remained for fifteen months. Before this, he worked variously as a shop assistant in carpet and electrical appliances departments, as a travelling salesman and as a barman. Once in TV, he went on to appear in numerous series including "The Troubleshooters", "Softly Softly," "Dr. Finlay's Casebook," "Emergency - Ward 10," "The Canterbury Tales" and, among many others, "Mahler," "The Fight Against Slavery" and "The Fall of Eagles," plus films.

Descending from the Future into the Present should certainly help the screen futures of David Gant and Catherine Hall, two young players whose work has been more in the theatre than television.

David Gant has to his credit leading roles in out-of-town productions of such plays as "All's Well That Ends Well," "Sleuth," "French Without Tears", "My Fair Lady," "Toad of Toad Hall", "Spring and Port Wine," "Man of La Mancha", "The Wizard of Oz," "The Importance of Being Ernest" and "Salad Days," has toured Europe in "Measure for Measure" and "The Devil is an Ass," and has directed a number of plays including "The Hollow Crown" and "Mixed Doubles". His television appearances include "The Eye of the Camelion" and an Armchair Thriller, "The Chelsea Murders".

Catherine Hall is a young actress who has worked consistently since her training at the London Arts Educational School and beginning as an assistant stage manager at the Manchester Palace Theatre in 1976 when Arthur Askey was in panto there. The following year, she played a Mickey Mouse fan in "They Used to Star in Movies" at Croydon and in "Skin Deep"; at the Crucible Theatre, Sheffield (where David Gant has done much of his work), she was a fourteen-year-old whore in a medieaval tragicomedy, "Celestina," following this as a mother of six in "The Recruiting Officer". She has been Columbine in "Pinocchio," and for much of 1979 she was at the Royal Court's Theatre Upstairs in "Miracles Do Happen," "Island," "Miss Kerr" and "Hum Bug," going from these to Hampstead to play two roles in "Heroes". Her first TV appearance was in 1978, as a debutante punk in "Who's Who," and in 1979 she played two sexy roles, as a young prostitute in the serial "Crime and Punishment" and a Lolita-type girl in "Even Solomon". She has also been seen in a Barclay's Bank commercial with Denis Waterman.

One of the intriguing roles in the new "Sapphire and Steel" story is that of the futuristic couple's baby who becomes a more or less instant grown-up man..... in the most mysterious of circumstances. This part is played (though not as a baby!) by TV newcomer Russell Wootton who turned to acting after eight-and-half years in the Army, during which he found himself involved in amateur theatricals, making his acting debut as the seventy-year-old uncle in "Charley's Aunt". When he left the Army, he worked for a professional society and it happened that he shared a flat with some very theatrically-minded people who revived his interest in acting. So he underwent some private tutoring and made his professional acting debut at the age of 27 at Tunbridge Wells. Then five years of repertory, out-of-town plays, children's theatre work (writing and producing) and some radio. His TV debut in "Sapphire and Steel" came largely through a resemblance to Catherine Hall who had already been cast as the mother of the baby who so weirdly becomes a grown-up man.

The new series consists of six half-hour episodes. The ATV Network production is distributed by ITC Entertainment.

SON MEETS MOTHER — EIGHT YEARS HIS JUNIOR

Actress Catherine Hall was introducing TV newcomer Russell Wootton to a visitor on the set of the new "SAPPHIRE AND STEEL" story. "Meet my son!" she exclaimed.

Which seemed rather odd because the petite, 5' 2", brown-eyed actress was only just 23, whereas the six-foot Russell Wootton was admitting to the age of 32.

But, of course, very odd things happen in the "Sapphire and Steel" series, and the relationship of the two characters they play is strange, to say the least. The young mother from fifteen hundred years hence, time-warped into the present day, arrives with a small baby who, in the course of the action, is metamorphosed rapidly into a seven-year-old, then a fourteen-year-old and into an instantaneous man and a menacing figure throughout the remainder of the series.

"My first married role," Catherine Hall remarked.

A strong resemblance to her was responsible for Russell Wootton getting his first-ever part on television, and when it came to finding a seven-year-old and a fourteen-year-old to portray him in the earlier years, he had a simple solution. Two nephews with the family looks, Terence Wootton and Adrian Doughty, came down from Scunthorpe to join Uncle Russell in facing the TV cameras for the

first time. But for the baby, there was no family connection and Russell discovered, to his great amusement, that he starts off as a little girl, Kate Abbey!

Russell regards it as apt that his television debut should be in a series with Steel in the title: his father is a steel-worker. An acting career began for him after eight-and-a-half years in the Army.

His screen mother's background is quite different. London-born Catherine Hall is of Australian parentage and she has strong theatrical connections, daughter of the late Kenneth Hall OBE., chairman of one of London's biggest theatrical agencies (who did his best to talk her out of becoming an actress!), mother formerly an actress in Australia and then Hollywood, a sister who was also formerly an actress. "The women in our family tend to give up their careers when they marry!" she says. "That's why I have no intention of getting married yet - and if I do, I certainly won't give up acting".

Catherine wanted to become an actress from the age of three when she appeared as Rosebud in a ballet, later making her school theatrical debut as the Walrus in "Alice Through the Looking Glass" when she was five.

But Russell Wootton admits that he not only had no interest in acting, and had been to the theatre only once when, as a child, he saw an "Old Mother Riley" production, before he was inveigled into Army productions. "So my nephews," he exclaimed, "have started much earlier than I did!"

His screen father, David Gant, is also younger than he is!

THE CAST:-

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Silver:	DAVID COLLINGS
Rothwyn:	CATHERINE HALL
Eldred:	DAVID GANT
Changeling:	RUSSELL WOOTTON

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND.

SYNOPSIS

Sapphire and Steel begin a new investigation. But how can they help people they know nothing about - people who are inside a building they cannot see? All they know is that these people have been experimenting with time, that they come from the future and that they are in danger.

* * *

The setting for the new investigation Sapphire and Steel have been instructed to carry out is a block of expensive high-rise flats. The information they have to work on is vague. In one of these flats, there are people who have been experimenting with time and they are in danger. Time itself is in danger.

The viewer is ahead of the two investigators because these people are introduced before Sapphire and Steel can learn who they are and that they have come back to the present from the future - in fact, fifteen hundred years ahead.

They are Rothwyn, her husband Eldred and their young baby. Both adults are slim and frail-looking, almost childlike, their skin pale and anaemic-looking. For their study of 20th. century existence, they are in a penthouse flat in the high-rise block, and it is very evident that they need the protection of warmth and could never face the vigours of the wintry weather outside.

Sapphire and Steel know that the people they are seeking to help are in the building. But where? All the flats are eliminated except for the top one and that is empty. It is, as the viewer can see, a replica of the penthouse flat occupied by Rothwyn and Eldred; and Sapphire can sense their presence, suddenly realising: "They are above us". But there is only the roof.

Rothwyn and Eldred are ill at ease. Strange things are happening to them on this experimental project. There seems to be a transference failure between them and those who have sent them here. The contact points are small red lights in the walls, but they are unable to get any reply to their appeals for information. No supplies of nutrition have been received for the past two days and they are running short. Making a study of 20th. century food is one thing, but they wouldn't like to eat it. The food is there for the study and it is clear that those who lived fifteen hundred years ago were carnivorous. The protests of the animal world can be felt, even seen. Bleating sounds of terror from the image of a sheep in an abbatoir as a leg of lamb is taken from the freezer. The sound of pain as a seal-skin coat shifts like something alive. A hissing cry from a pillow in the baby's

cot, and then from other pillows: the sound of great wings.

Meanwhile, Sapphire and Steel are searching the roof. No building to be seen. Steel pushes out his hand and feels something solid but invisible. He feels his way along the wall and moves along the edge of a parapet. The wall now feels like glass. To Sapphire's horror, she can sense something moving straight towards him. Then the hissing sound of wings. Steel is being smothered and forced backwards.........

SYNOPSIS

Sapphire and Steel face the task of trying to break through an invisible barrier...... into a penthouse they cannot even see. And in the penthouse itself, those who have come back into the present from the future face the threats of time's mysteries.

* * *

The second episode of the new "Sapphire and Steel" series finds the two agents of the status quo still trying to penetrate the penthouse they can feel but cannot see. Inside the penthouse Rothwyn and Eldred, the pair from fifteen hundred years hence who are studying life in the 20th. century, have every reason to fear what is happening to them. While Steel is trying desperately to save himself from being pushed from the parapet by an unseen, hissing assailant Rothwyn is terrified by the sight of a large, dangerous-looking swan on her baby's cot. She stretches out wildly with both hands and a pillow that has flattened itself against the window falls to the floor. The hissing stops, and so does the attack on Steel.

Sapphire has glimpsed it and has recognised it as a swan, but not quite a real one, something more like an instrument of attack. Yet there are no marks on Steel.

Relieved that the baby now appears to be safe, Rothwyn makes no attempt to hide her alarm at what the 20th. century furniture and furnishings seems to be capable of doing. She is convinced that she has seen a woman on the outside of the penthouse, suddenly realising that she has done so through the wall. All she wants now is to get back to their own proper time. But communications with those who have sent them here are still broken down. Attempts are made to contact other stud groups from the 22nd. century, but without success. Eldred, pointing to the monitoring section of the wall, tells her that a change in time can be like a sudden change in altitude. Some minds just can't adjust.

Though direct contact is still impossible, they hear the time-source voice relaying information abou time, its measure of duration or continuous existence. As it does so, the baby in the cot begins to change, growing older every minute ...... to the age of seven ...... to fourteen. In one part of the pen house, one room no longer has a 20th. century appearance. It is a room of the future of 1,5OO yea ahead.

Outside the invisible building, Sapphire can hear voices. She is conscious of three power sources being used and a tabulator of some kind...... perhaps a record-keeping device and certainly some form of communication. She senses that there is something wrong. The baby is no longer there. In the bedroom, the child has now become the tall, thin, ungainly figure of a man. Sapphire is more and more confused about the third power source. Is it Time? Steel tells her to try to communicate with it. Sapphire concentrates and then cries out as if hit by a sudden spasm of severe pain. Steel turns his head. Sapphire has disappeared.......

SYNOPSIS

The mystery deepens as Steel is joined by another agent, Silver. But where is Sapphire? There is a new twist to the drama when it is discovered that there are further invisible penthouse flats, all encased in capsules. When Sapphire succeeds in making contact, she reveals that she is not in the main capsule but one of the replicas. And all the occupants are dead.

* * *

Steel, worried by Sapphire's disappearance, is surprised when he is joined by another agent. He is Silver. The agency has sent him because he has more information: the capsule containing the invisible penthouse flat is not the only one. There are two others, and the whole planet is in danger. He warns Steel: "If you were to destroy the main capsule, you'd only increase the danger." He adds that some unknown force is doing its best to cause havoc with that capsule. He also senses that Sapphire is in one of the other capsules.

In the main capsule, Rothwyn and Eldred are becoming increasingly alarmed at failure to make contact with those who have sent them here or with the other study groups. Their alarm is increased when they go to the baby's bedroom. The child has gone and they are puzzled by the soil-like substance on the table-top. As they stare, the figure of a man appears and Rothwyn gasps: "I know him".

Down below, in the upstairs flat, Steel and Silver hear Sapphire's voice. She says she is in some kind of communication room but is unable to find any controls. She is in the second of the capsules, identical in lay-out to the others but disguised as one floor of a farm-house.

She has shock news. The occupants, a man and a woman and three children, are dead. She believes they were part of a survey team, studying something fairly harmless - something like the survival of family structure in the 20th. century.

Moving along the hallway, she finds something very strange. A glass ornament has been turned into sand,soda ash and lime. In other words, the glass has reverted to its original silicate state.

Sapphire also believes the dead family were driven to suicide by something in the main capsule. By now, Steel is convinced that, with Silver's help, it will be possible to get into the main capsule. He tells Sapphire to return to the communications room and wait. She does so, and then the door is pushed open. The figure of the baby that has changed into a man is standing there, watching and waiting.........

SYNOPSIS

Steel and Silver succeed in joining Sapphire and all find themselves in the mysterious penthouse flat. Rothwyn and Elwyn have disappeared. But there is now another adult. Is he human or a programmed machine?

* * *

Sapphire, still in the communications room, tells Steel that something has changed again. The two adult occupants of the penthouse have disappeared. But there is now the shadowy figure of another adult. At this time, she is unaware that the baby in the cot has been metamorphosed into manhood.

Silver, the agent who has joined them, is the one who makes it possible for them all to penetrate the invisible wall of the penthouse above the upstairs flat, achieved through his creation of a fine metal web which takes them through the communications screen. As Steel goes through, he finds himself in what seems to be a void of some sort. He can hear Rothwyn's voice and then a scream, followed by the terrifying sounds of frightened animals. Safely through, he realises that they have penetrated a defensive time-field of static space. It must have been responsible for bringing the capsules here. It could have left them in time and space forever. Why didn't it? After all, it has been fighting them, trying to stop them getting in.

The three now begin their search for the third adult - the changeling. Sapphire suddenly senses its close presence, and then it appears. Steel addresses it and asks where the others have gone. It says there are no others.

Silver wonders if it represents the future, but Steel is certain that it doesn't. Sapphire is puzzled, agreeing with Silver that it represents some kind of future. But is it its own future? She senses that it is human but doesn't know anything. It has knowledge, yet it has a need.... a need of warmth and sleep, food and love. There is a sudden movement in the cot and Sapphire exclaims: "It's a child!" Silver, though, believes it is a machine programmed to have a child's thoughts and mind. And then it puts out its hand and seizes him. A burst of light. A sharp rasping sound. And Silver disappears. And then the changeling's hand reaches out towards Sapphire.......

SYNOPSIS

Silver has disappeared - and Sapphire and Steel know that, without him, they will be trapped forever in the penthouse capsule. Is he now in the past or in the future? Is there any way of finding him?

* * *

The changeling's hand is still trying to reach Sapphire's face - the hand which made Silver disappear when it touched him. Steel hurriedly pulls her behind him, picks up a chair and jabs it towards the pathetically menacing figure, which grabs at it. The part it touches disappears; the remainder disintegrates.

Steel tries to get behind the figure, telling Sapphire to lead it out through the doorway. It follows her and then apparently tries to resist the time force that is controlling it, clamping left and right fists together as if handcuffed. It then makes its way to the baby's cot and kneels beside it. Sapphire then knows that it is a transmutation: it is the baby whose parents have now disappeared.

But what of Silver? Sapphire and Steel know that, without him, they stand no chance of ever getting out of this penthouse capsule. They will be trapped in time. Unable to find any operating machine, Steel persuades Sapphire to use her powers to regress to the time they were with Silver. Confusing scenes flash in and out, as if the time force is trying to oppose her, and Steel guesses that in every room is a transmitter and monitor. They are being watched all the time.

Sapphire then senses something in a section of the hallway wall. As Steel approaches it with a kitchen knife, a glow of light can be seen and there are sounds of pain. Steel peels the wall-paper aside but can make no impression on the metal joint beneath. When Sapphire touches it, she finds blood on her finger.

In the child's bedroom, the changeling still has its wrists together, as if holding the future in o hand, the past in the other. When Steel says they have come to bring back its needs, a pulsating light on the wall shines on its face,its wrists part and the right hand moves steadily towards Steel...

SYNOPSIS

Sapphire and Steel probe the macabre secrets of scientists of the future in their attempts to return Rothwyn and Eldred to their own time.

* * *

This episode in the "Sapphire and Steel" series brings to an end the story of investigation into the catapulting of two young people from 1500 years ahead into the present. The key to the drama develops from the moment Steel, defending himself against the changeling, forces its hands together. Strange things happen. The missing Silver, Eldred and Rothwyn reappear. The changeling becomes a baby again.

The task now is to find the time source that has brought the family 1500 years back into the 20th. century and seems to have turned against them. When Silver partly forces open the vital wall panel, a strange electrical contraption is revealed and the first probe into the secrets of scientists of the future has been made.

Sapphire tests the blood she has found on the panel. They belong to many different species of animals. Although Eldred maintains that animals no longer exist in his time period, he admits that scientists do use animals - not in a living state, but pieces that have been preserved and reproduced. The public never sees them because they never leave the laboratories.

Here he is wrong. These pieces of animal and pieces of machinery have been made to work together, perfected and shaped into a time unit - the time source - with a kind of brain. And it is here and has decided to work against the experimental group. At one time these animals lived in a complete state. Reduced to a few living pieces, they are seeking revenge.

It is this realisation that paves the way for action that will take the family back into their own time, though there is a risk that Sapphire, Steel and Silver might well find themselves taken, too. But the risk has to be taken. Only the powers possessed by Sapphire and Silver force Time to retreat, with Eldred and his family returning to the future. The penthouse capsule disappears with them. And Sapphire and Steel have completed another mission.